

Greetings to Bandung

Afro-Asian Conference Represents a Turning Point in World Affairs

By PAUL ROBESON

HOW I SHOULD HAVE LOVED TO BE AT BANDUNG! In this Indonesian city for the week beginning April 18 the hopes of mankind were centered. Of course, the State Department still arrogantly and arbitrarily restricts my movements to the continental United States, so that I could not join the representatives of more than half the world who convened in the Asian-African Conference.

I felt impelled, however, to send a message to this historic conference and am happy to share that message with you in this month's column:

HEARTFELT GREETINGS TO ALL OF YOU, peoples come from the shores of the Ganges and the Nile, the Yangtze and the Niger. Nations of the vast Pacific waters, greetings on this historic occasion. It is my profound conviction that the very fact of the convening of the Conference of Asian and African nations at Bandung, Indonesia, in itself will be recorded as an historic turning point in all world affairs. A new vista of human advancement in all spheres of life has been opened by this assembly. Conceived, convoked, and attended by representatives of the majority of the world's population in Asia and Africa who have long been subjected to colonial serfdom and foreign domination, the Asian-African Conference signalizes the power and the determination of the peoples of these two great continents to decide their own destiny, to achieve and defend their sovereign independence, to control the rich resources of their own lands, and to contribute to the promotion of world peace and cooperation.



The time has come when the colored peoples of the world will no longer allow the great natural wealth of their countries to be exploited and expropriated by the Western world while they are beset by hunger, disease and poverty. It is clearly evident that these evils can be eradicated and that the economic, social and cultural advancement of whole populations of hundreds of millions of people can be rapidly achieved, once modern science and industrialization are applied and directed toward raising the general level of well being of peoples rather than toward the enrichment of individuals and corporations.

The possibility and practicability of such rapid social advancement have been attested by those who have objectively examined the history of the Soviet Union since 1917 and developments during the last decade in the countries of Eastern Europe, in China, and in newly emancipated Asian countries such as India.

I HAVE LONG HAD A DEEP AND ABIDING INTEREST in the cultural relations of Asia and Africa. Years ago I began my studies of African and Asian languages and learned about the rich and age-old cultures of these mother continents of human civilization. The living evidence of the ancient kinship of Africa and Asia is seen in the language structures, in the arts and philosophies of the two continents. Increased exchange of such closely related cultures cannot help but bring into flower a richer, more vibrant voicing of the highest aspirations of colored peoples the world over.

Indeed the fact that the Asian and African nations, possessing similar yet different cultures, have come together to solve their common problems must stand as a shining example
(Continued on Page 7)

Beer Jobs on Tap

By VICKIE GARVIN

Are the economic gains Negro workers have achieved to be wiped out when recession or just plain depression occurs? Are we to be like the tide, washed in and out of such newly acquired jobs in the nation's basic labor force with each change of the business cycle?

This problem of retaining hard-won victories is of prime importance to Negro workers in the first place, and to all fighters for job equality as well. Indeed, it is the other side of the coin of winning entry to new jobs, passage of FEPC laws, etc.

Such a fight is now taking place in New York City in the brewery industry. Its outcome can have far-reaching repercussions in other industries.

Participating in this struggle with the Negro brewery workers is a broad combination of Negro organizations: the Greater New York Urban

League, the Brooklyn Chapter of the NAACP, the Greater New York Negro Labor Council and the United Nationalist Improvement Association.

The New York State Commission Against Discrimination, the Brewers Board of Trade and three of the brew-



MISS GARVIN

Freedom

"Where one is enslaved, all are in chains!"

APRIL, 1955

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THE SOUTH HAD ITS DAY IN COURT:

Education Decree in Danger

By THELMA DALE

WASHINGTON, D. C.—The warm, beautiful spring had brought 100,000 visitors to the nation's capital. Thousands of bright, happy school children were viewing the cherry blossoms and historic points of interest.

Many had come to see how the government of our country operates. The only part of the government which obligingly was operating this Easter Monday morning was the highest tribunal of the land: the United States Supreme Court.

Hundreds stood in line outside, hoping to enter the chamber. On the inside every seat was taken and the staid courtroom was filled with excitement. The nine justices had gathered to hear arguments on how and when last year's May 17 decision outlawing segregation in public education should be carried into life.

Special Rule For Negroes

On the fourth day of the hearings Thurgood Marshall, chief counsel of the National Association for the Advancement of Colored People, summed up what most of us felt on the first day. He told the Court:

"It is significant — and I might be wrong — but I don't believe that any argument has been made to this Court to delay the enforcement of a constitutional right unless Negroes are involved. . . . Were any other minority involved, we would not be in this Court. . . . It is the most difficult problem when the Negro has to go to the courts in the deep South to get the right that everybody has been



WAITING ON THE COURT: After 92 years of struggle to cash in on the promise of the Emancipation Proclamation, Negroes line the corridor outside the Supreme Court chamber to hear arguments on enforcement of the Court's May 17, 1954 decision banning segregation in public schools.

enjoying all the time."

And though we were prepared for it, we could not avoid a sense of shock when only the Negro attorneys argued for immediate enforcement of last year's decision. Even at that, it seemed they were being somewhat magnanimous with our rights when they argued for enforcement by September, 1955, or by 1956 "at the outside."

The Old South Speaks

As time and arguments wore on it became clear that 1956 was really an "outside" date—outside even the imaginations, of those officials of the Old South who came to demand that the Court not "interfere" with the Old South way of life.

There was no spirit of "pleading" for time to work out problems; there was open defiance of the Court's decision. Said the attorney for the Prince Edward County, Va., school board: "I am not before this court as a culprit pleading guilty. It took this Court 60 years to decide that segregation is illegal and it is only logical that Virginia now be allowed time to meet this revolutionary decision."

"This Court can tell Virginia what not to do," he stated, "but it cannot tell Virginia what kind of public schools to operate." Here was the threat which the South has brandished ever since the May 17 decision—to abolish the public schools rather than mix their pupils.

One might have expected

that the border states whose progress toward integration has been so widely ballyhooed, would have taken a firm stand for immediate democracy in the schools. But, they, too, called for more time and half-measures.

Delaware's Attorney General, Joseph D. Craven, expressed their approach as follows: "I would be happy if I could tell the Court that all is well—but I must report that we are a border state and ever since the Civil War we have had many grave problems. We are a divided and a troubled people."

U. S.-Dixiecrat Alliance

As a last resort the Negroes looked to the federal government to support their cause. But U. S. Solicitor General Simeon E. Sobeloff, speaking as a "friend of the court" soon dispelled that hope by joining the bitterest enemies of our progress with arguments for delay.

The hearings made clear the road ahead. It is not going to be an easy one.

The Southern states are fighting integration with every weapon, fair and foul. The border states are straddling the fence. The Eisenhower administration is in a compact with the Dixiecrats.

Under the circumstances, only a popular movement much bigger than anything the nation has yet seen will force an "immediate implementation" decree from the Court and guarantee that it is carried out.

(Continued on Page 7)

Knights of Labor

Equality Was the Big Issue at '86 Convention

At the peak of its numerical strength, the Knights of Labor in 1886 stood at the crossroads—the same roads confronting a merged AFL-CIO today.

The choice before the Knights of Labor was: an active fight for the unity of Negro and white workers, and growth; or a token fight while seeking compromise with white supremacists, and decline.

The roads were pointed out to the 800 delegates, Negro and white from almost every part of the country, attending the 1886 convention in Richmond, Va. A series of dramatic actions, centering around one man, placed the union and its problem in the national spotlight.

The man was Frank J. Ferrell, a stationary engineer and inventor from New York City, and the only Negro in the New York delegation of 60 attending the convention. Active in Socialist and labor party affairs, Ferrell was a leading figure in the Central Labor Union and was chosen Captain of Police in its 1884 labor parade. He lectured in the union's school, and was billed as a prominent speaker at a meeting protesting against the murder of seven Homestead, Pa. strikers. He served as first vice-president of a Negro non-partisan organization to balance the power between the two major parties.

"Act of Courtesy"

The 60 New York delegates made arrangements to stay in a group at a hotel operated by a Confederate war veteran. Several weeks later, the hotel keeper cancelled the contract when he learned that Ferrell was a delegate and would stay at his hotel. He said, "customs here must be respected." The New York delegation turned down the hotel's offer to provide separate accommodations for Ferrell, and came to Richmond carrying tents. They boarded with several Negro families.



CONVENTION HIGH POINT: Frank J. Ferrell, delegate from New York, is shown handing the gavel to General Master Workman Terence Powderly, at the 10th annual convention of the Knights of labor, Richmond, Va., 1886.

Baltimore's Negro and white delegation had the same problem and they were quartered at the homes of other Negro families. The Jim Crow incidents received much publicity and Ferrell's name became known to all convention delegates. To show the union's defiance of southern "cus-

toms," an official proposed to Terence Powderly, General Master Workman of the Knights of Labor, that Ferrell be permitted to introduce Virginia's Gov. Fitzhugh Lee to the Assembly.

"I do not believe that it would be an act of courtesy on our part to violate any recognized rule of this com-

munity," Powderly replied. "It would not be pleasant for either the Governor or the convention to attempt to set at defiance a long-established usage." It was agreed, instead that Ferrell would introduce Powderly after the Governor had spoken.

Ferrell spoke eloquently. "It is with extreme pleasure that we, the representatives from every section of our country, receive the welcome of congratulations for our efforts to improve the condition of humanity. One of our objects of our order is the abolition of those distinctions which are maintained by creed or color. . . . We have worked so far successfully towards the extinction of those regrettable distinctions. . . ."

Powderly praised the New York delegation for standing by "the principle of our organization, which recognizes no color or creed in the division of men." Maintaining this principle, the New Yorkers and 20 other union men attended a performance of Hamlet, then showing at the Richmond Academy of Music. Ferrell sat between two of his white brothers, and, though several white members of the audience complained to the manager, Ferrell kept his seat in the orchestra. He was the first Negro in Richmond's history to occupy an orchestra seat in any theatre. This, too, created a sensation.

Editorial Abuse

The next evening, after rumors spread that Ferrell and many delegates were planning to attend a play at another theatre, police surrounded the building and the manager was prepared to cancel the performance. A mob gathered to prevent Ferrell's attendance, but the Knights of Labor weren't attending plays that night.

Editorial abuse was heaped upon the delegates by southern newspapers. "If the offense is repeated, it is to be

(Continued on Page 7)

freedom forum:

We Cried for Help --- and SOME of You Responded

Print the Truth, Expose Evil

Enclosed is a small donation that carries a message of hope that your wonderful paper will continue to print the truth and expose to the people the evil that the reactionaries seek to impose upon all peace-loving peoples, and that one day all men will be true brothers living in peace and understanding with each other. When the day of social emancipation comes to North and South America your paper FREEDOM will be in the vanguard of the peoples' hearts and minds as a powerful force which has and will do so much for the common man.

A Friend
Vancouver, B. C., Canada

The People Are the Ones to Count On

You can double my order for April, so send me 100 copies. I know how hard it is to get money to publish a paper that is going to tell the truth, but we will keep trying. I hope to be able to raise some money for FREEDOM. I guess people want to run and hide when they see me coming, as it's money for this or that, they

say. Well, the people are the only ones we can go to, as the bankers and their kind are not going to give us any money. Best of luck.

Douglass Lee
Detroit, Mich.

Criticism Welcome

Enclosed is a contribution. I believe I am well up on my sub, but in case I am not, would you kindly apply \$1 to the renewal. I certainly don't want to be cut off. It is unfortunate that we well-mean-

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ing whites tend to look upon a paper like yours only in the light of our interest in the Negro question, instead of also considering it on its merits as a newspaper. I say this because I read FREEDOM from masthead to the last word on the back page, and it strikes me as one of the very best written and best edited papers in existence. It gives a liberal education irrespective of the reader's viewpoint. The only possible criticism might be that its reading level may be just a bit too high, so as to make it difficult for the average workingman of any race to absorb, and therefore may be limiting your circulation. It is just a point to consider. In any event, I certainly hope you keep up the fine work.

Victor Pasche
Evansville, Ind.

(Note: In plain language, THANKS for the criticism — and the contribution.—Ed.)

Best Wishes

Herewith \$3.00 for a three-year subscription. With best wishes.

Rev. J. S. Kennard, Jr.
Columbia, S. C.

Stimulation Promised

Here are two dollars, small enough in terms of the paper's needs, but as you know, we just don't have it. Still, we love FREEDOM too much not to have done at least this. Will try to stimulate same elsewhere.

Leo Peimer
Brooklyn, N. Y.

The Facts of Life

YOU AND 25,000 OTHER PEOPLE are reading this April issue of FREEDOM.

It might be the last issue you will ever read: and we don't think that's what YOU want! Your response to last month's distress signals prove that.

But the facts of life—or death—for FREEDOM are stark, staring, simple:

With our present small band of subscribers, we can't afford to print for \$1 a year—yet for the legions of readers we KNOW are out among you, ready to join FREEDOM's band, we can't afford to raise the price, either!

So what's the answer: to fold up in the face of this dilemma, or to keep laying the facts on the table and asking the most help possible from as many people as can help?

Well, we don't intend to fold up as long as we have the breath left to call for help—and therefore this appeal:

IN THE FIRST PLACE, there are 4,349 subscribers who haven't yet paid even the \$1 for 1955: are YOU among these? If so, can't you pay up NOW—and make it, say, \$2 while you are at it?

You should know—although maybe you don't—that a good many subscribers are backing FREEDOM with \$1 and sometimes more PER MONTH, not just \$1 a year. If you can make a pledge like this, we will accept it eagerly—and we'll accept it even more eagerly if you'll accompany your monthly dollar with the name and address of a new subscriber each month.

BUT LET'S FACE IT, the foregoing merely covers the unpaid past and just a little bit of bed rock for the months ahead. But what about NOW!

Surely there must be at least 500 people reading this appeal who can take the rubber band off that old bankroll and send in a quick \$5 or \$10 to keep FREEDOM in the running! (And maybe more where that came from if we can keep on doing a good job.)

Of course we wouldn't turn down \$25 or \$100 if you can stretch it that far, because it doesn't take so many of those to make a dozen—but we won't insist.

We thought we'd mention it though, because in the generous responses to our alarm signals of last month a couple of such came through—and we are deeply grateful and appreciative of the sacrifice involved.

Don't get us wrong, though: all responses are generous, and we are just as grateful for every one.

It's just that we need so much more to be grateful for.

Cause for Celebration

THIRTY YEARS AGO Paul Robeson launched a musical career that was to establish him as the greatest people's artist of our time.

It was evident then, and has become even more pronounced in the years that followed, that the artist was not only the possessor of an incomparably rich bass-baritone voice and a peerless interpreter of our musical culture.

To be sure, he is uniquely that.

BUT MORE. Robeson, the great artist, is among the most magnificent human beings of the 20th century.

Think of the emotions his songs call forth: the imperious command of "Go Down Moses"; the plain statement of unvarnished truth in "Scandalize My Name"; the triumphant joy in "Ezikial Saw the Wheel"; the fraternal tenderness in "Joe Hill"; and the unconquerable defiance of the Warsaw Ghetto song.

No amount of practiced artistic skill—alone—can explain the spell under which Paul Robeson holds his listeners as he sings these songs. The emotions and aspirations he stirs in us are an inseparable part of the real man.

THE ART OF SINGING reaches its fullest dimensions in his hands, for his songs become the composite voice of the common people set to music. His greatest triumphs on the stage are matched by the drama of his glorious fight for peace and human dignity.

In his person, human thought and action unite at the highest level. His art, like the great art of all times, is the peoples' art.

With this modest supplement FREEDOM is proud to join in observance of the 30th anniversary of the concert career of Paul Robeson.

THE FIRST REVIEW

PAUL ROBESON IN SONGS.

Negro Baritone's Intense Earnestness Grips His Hearers.

An unusually interesting program of negro music was given by the baritone Paul Robeson and his associate, Lawrence Brown, at the Greenwich Village Theatre last evening before a large and enthusiastic audience.

Mr. Robeson is a singer of genuine power. The voice is ample for his needs, mellow and soft, but it is his intense earnestness which grips his hearers. His negro spirituals have the ring of the revivalist; they hold in them a world of religious experience; it is this cry from the depths, this universal humanism, that touches the heart.

The spirituals, arranged by H. T. Burleigh, by Lawrence Brown and others, were all well known, but it was Mr. Robeson's gift to make them tell in every line, and that not by any outward stress, but by an overwhelming inward conviction. Sung by one man, they voiced the sorrows and hopes of a people.

Lawrence Brown ably seconded the singer at the piano. Many of the songs had to be repeated and there were several encores.

FIRST CONCERT: The N. Y. Times on April 20, 1925, recorded the appearance of a new "singer of genuine power." The night before, Paul Robeson, with Lawrence Brown at the piano, had given his first concert at the Greenwich Village Theater. "The spirituals," stated the reviewer, "were all well known, but it was Mr. Robeson's gift to make them tell in every line, and that not by any outward stress, but by an overwhelming inward conviction. Sung by one man, they voiced the sorrows and hopes of a people."

The Robeson Story



PAUL ROBESON

First Concert: 'A Turning Point'

"All who listened last night to the first concert in this country made entirely of Negro music—if one may count out the chorals from Fiske and so forth—may have been present at a turning-point, one of those thin points of time in which a star is born not yet visible—the first appearance of this folk wealth to be made without deference or apology."

The historic occasion, noted in these discerning words of the N. Y. World's music critic, was Paul Robeson's debut as a concert singer, accompanied by Lawrence Brown, on April 19, 1925, at the Greenwich Village Theater in New York. As for the artist's performance, the writer reported:

"Paul Robeson's voice is difficult to describe. It is a voice in which deep bells ring. It has all its needs—perfect pace, beautiful enunciation."

A year earlier the drama critics had hailed Robeson's first appearances as an actor with the Provincetown Players, and it was this pioneer group of the "off-Broadway" theater that organized the launching of his formal career as a singer.

Symbolically, Negro and white liberals were united in this initial presentation. Among the most energetic promoters of the Robeson debut was the late Walter White; and the liberal journalist, Heywood Brown, did much to publicize the event through his famous column, "It Seems To Me."

As Eslanda Robeson has recounted it:

"Paul's friends in Harlem talked about the importance of a program of all-Negro music. His Negro friends uptown and his white friends downtown joined hands and worked for the success of the concert. Together they created a great general interest in the event, and on that Sunday evening, April 19, 1925, when the loyal and eager Provincetowners, dressed in evening clothes to do their friend honor, gathered in a body at the Greenwich Village Theater, they were surprised and delighted to find a huge crowd filling the lobby and the sidewalk in front of the theater, and to learn that all the seats and all the standing-room had been sold. . . ."

The audience cheered through encore after encore . . . as audiences would do through decades to come . . . in many lands . . . among all peoples.

The critics cheered next day in print, and their words, too, have re-echoed through 30 years. "Mr. Robeson is a singer of genuine power," said the N. Y. Times. "His Negro spirituals have the ring of the revivalist . . . a cry from the depths, this unusual humanism that touches the heart. Sung by one man, they voiced the sorrows and hopes of a people." And the Evening Post observed that "he gives to this characteristic music exactly the quality it has in the place of its origin."

The first Paul Robeson concert . . . a triumph of Negro artists; a triumph of Negro music . . . yes, a turning-point in cultural history. —L. L. B.

The Voice Heard Around the World . . .



A RARE COMBINATION: At the piano for the first Robeson concert 30 years ago was Lawrence Brown, the distinguished accompanist, teacher and arranger of Negro spirituals. For 29 years Robeson and Brown performed in all parts of the world. In a number of the spirituals Brown's tenor voice joined Robeson's baritone in sparkling duets.

30,000 in Bowl Give Robeson Great Ovation

PROBABLY THE greatest audience Hollywood Bowl has ever held, at least 30,000 persons gathered last night to thrill with musical and patriotic verve in the presentation of the successful "Ballad of Americans." The Roberson-La Touche number was given by the famous Negro baritone Paul Robeson, with the orchestra conducted by John Brockman, and the Hall Johnson choir.

20,000 AT STADIUM HEAR ROBESON SING

Baritone, With Philharmonic and Collegiate Chorals, Provide Fine Concert

HE GIVES MANY ENCORES

Beallens Conducts Orchestra, With Robert Shaw Leading Group of 150 Voices

By HOWARD TAUBMAN
A banner crowd of 20,000, the

WEST COAST: The Los Angeles Examiner described Robeson's voice as one "of poignant and magnificent quality" in its story of a record-breaking outdoor concert featuring "Ballad for Americans."

EAST COAST: When the reviewer left, "Mr. Robeson had been singing encores for more than half an hour," declared the N. Y. Times account of a great Lewisohn Stadium appearance in 1943.

Paul Robeson Broadcast Brings Cheers From Vast Radio Public

Messages Applaud Rendition of Earl Robinson's Ballad

There aren't any more adjectives in the dictionary. They're all piled high on CBS director Norman Corwin's desk. They're astonishing evidence of the enthusiastic response to Paul Robeson's singing of Earl Robinson's "Ballad for Amer-

icans," which on Sunday, Nov. 8, brought a studio audience to its feet in a tumultuous ovation.

Whatever the persons who attended the premiere of this American folk-oratorio might have tried to express in their cheers, hand-clappings and exuberant yells—the listening audience wasn't far behind in a stupendous wave of approval.

Columbia's New York telephone board was jammed with incoming calls until half an hour after the program was off the air. Hollywood swamped the phones for two hours.

Mail Floods Radio Offices

Then the mail came. It came on postcards. It came in envelopes. It came on hastily written scraps of paper. It came in telegrams.

Patients in hospitals wrote. Taxi drivers, physicians, lawyers, tailors, sailors and soldiers . . . executives, office boys, teachers, pupils, manufacturers and consumers . . . all swelled the Monday morning mail melange in CBS offices from coast to coast.

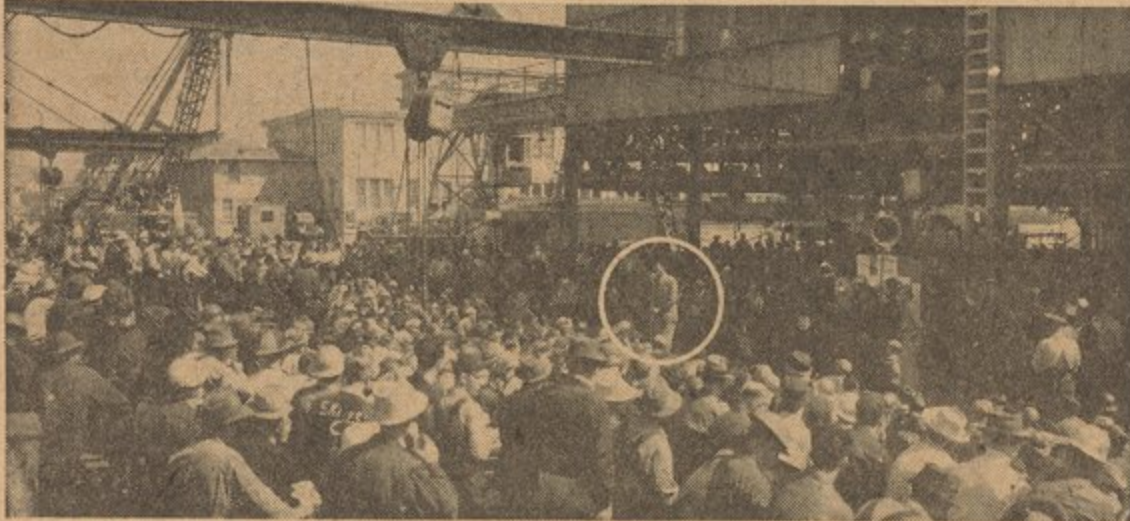
People in radio, more or less ac-

customed to the "business" and seldom given to writing letters about other productions, penned letters and hurried telegrams on their way.

The letters came from New York, Michigan, Washington, Pennsylvania, Connecticut, Nevada, California—from all America, from Democrats, Republicans, and laborites.

Mail came from editors, publishers, and readers. Messages came from movie producers, directors and actors.

PAUL ROBESON's rendition of "Ballad for Americans" over the CBS network in 1939 marked a milestone in radio broadcasting.



DURING WORLD WAR II Robeson (circle) sang for shipyard workers at Oakland, Calif.



ROBESON AND BROWN with students after concert at Bennett College, Greensboro, N. C.

ROBESON ACCLAIMED IN OTHELLO ROLE

American Negro's Debut in Shakespearean Play Takes London by Storm.

AUDIENCE RISES IN FRENZY

Twenty Curtain Calls for Star—Peggy Ashcroft's Desdemona Proves a Revelation.

By G. W. BISHOP.

Special Cable to THE NEW YORK TIMES.

LONDON, May 19.—An audience at the Savoy Theatre rose for Paul Robeson tonight at the close of his first interpretation of Othello, and the curtain was raised and lowered twenty times before the frenzy of applause subsided. Old playgoers searching their memories can recall no such scene in a London theatre in many years. Cries for Robeson came from all parts of the house the moment the last lines were spoken. Finally the American Negro actor, who never before had appeared in a Shakespearean part yet was a strong favorite with British audiences in musical pieces, came to the front of the stage. "I took the part of Othello," he said, "with much fear. Now I am so happy." That wasn't enough for the audience. They brought him back with Miss Peggy Ashcroft, the Desdemona, and after more frantic appeals Miss Ellen Von Volkenburg, the American producer, was induced to come forward and share the honors.

The N. Y. Times, May 19, 1930, acclaim Robeson's historic London debut as "Othello."

OTHELLO



IN LONDON AND NEW YORK, Paul Robeson, with his interpretations of Shakespeare's mind and rich beauty of utterances could be better played," cabled the London opening, May 18, 1930. "Othello" enjoyed the longest-run history—one year (1943) on Broadway in cities of the country.

HELLO



YORL Paul Robeson made theatre history of Shakespeare's Othello. "For nobility of utterances it is difficult to think the part cabled the N.Y. Times reviewer after the , 1931. In the United States Robeson's gest- on of any Shakespearan play in his- Broadway, and another touring the major



THE TWO OUTSTANDING international spokesmen of the Negro people, Paul Robeson and Dr. W. E. B. DuBois, are shown at the World Peace Conference in Paris in 1949.



PRESIDENT BENJAMIN MAYS of Morehouse College, Atlanta, Ga., conferred the honorary degree of Doctor of Humane Letters upon Paul Robeson in May, 1943.

You Are Truly the Peoples' Artist...

(Following is an excerpt from the citation which accompanied the honorary degree of Doctor of Humane Letters awarded Paul Robeson by Morehouse College.)

You, perhaps more than any other person, have made Negro music accepted as first-rate art by the world at large. You have rendered the Negro race and the world a great service in Othello by demonstrating that Negroes are capable of great and enduring interpretations in the realm of the theatre as over against the typical cheap performances that Hollywood and Broadway too often insist on Negroes doing.

You have had the courage to dignify and popularize the folk-songs composed by the oppressed peoples of the earth. You have proved that you have a mission in song and a deep, abiding faith in that mission. In your singing you champion the cause of the common man. Whether it is a Negro spiritual, the folk song of France, or Canada, the songs of the Mexican peons, the Jew's longing for release from persecution, the brave chant of the Russian soldier, the songs of Madrid at the time of bombardment, or a song portraying the heroism of London and China, you, Mr. Robeson, embody in your person the sufferings of mankind.

Your singing is a declaration of faith.

You sing as if God Almighty sent you into the world to advocate the cause of the common man in song. You are truly the people's artist.

In your search for freedom you experience a common bond between the suffering and oppressed folks of the world, that folk music is universal and that folks are alike everywhere. It is quite possible that there is not and perhaps there never will be again in this generation a folk singer your equal.

You have the genius of touching the hearts of men, whether they walk the highway of kings or tread the lowly path of peasants. You have thrilled the hearts of thousands in song and in picture and in drama. You have given hope to and warmed the hearts of the oppressed millions in every land. You represent in your

PAUL ROBESON HONORED

Receives Spingarn Medal for Distinguished Achievements

Paul Robeson, Negro singer and actor, received the thirtieth annual Spingarn medal last night at a dinner of the National Association for the Advancement of Colored People attended by 600 persons at the Hotel Biltmore.

The citation said the award was

PAUL ROBESON GETS 'HAMILTON DEGREE'

College Confers Honorary Doctorate of Humane Letters

Special to THE NEW YORK TIMES.

CLINTON, N. Y., Jan. 21—Paul Robeson, distinguished Negro actor and concert singer, was presented with the honorary degree, Doctor of Humane Letters, in the Hamilton College chapel this afternoon.

The degree was conferred at a special convocation presided over by Dr. W. H. Cowley, president. In the citation, Dr. Cowley described Mr. Robeson as a "student, athlete, lawyer, actor, singer and

person, in your integrity, and in your ideals the things for which this college stands and for which it shall continue to stand.

We are happy, therefore, to be the first Negro college in the world to place its stamp of approval upon the leadership of a man who embodies all the hopes and aspirations of the Negro race and who, despite crippling restrictions, breathes the pure air of freedom.

THE NEW YORK TIMES, SATURDAY, MAY 20, 1944.

RECIPIENTS OF 'ARTS AND LETTERS GRANTS' FOR 1944



Samuel S. McClure, who received the "Order of Merit" for his services to American Letters and Journalism; Willa Cather, who was awarded the Gold Medal of the Institute for Fiction; Theodore Dreiser, who received the Merit Medal of the Academy for Fiction, and Paul Robeson, who got the Academy Medal for Good Diction on the Stage. The quartet was honored yesterday at the annual ceremonial of the American Academy of Arts and Letters and the National Institute of Arts and Letters.

The New York Times

AWARD: For his diction in Othello, Paul Robeson received the Medal of the American Academy of Arts and Letters in 1944.

The Robeson Story...

Paul Robeson Stops in Middle of Concert To Protest Municipal Auditorium Jim-Crow

Singer Feels Deep Concern for Negro People's Welfare

Refuses to Sing in Southern States Because of Segregation; Plans to Give Programs at Army Camps Soon

THE CALL
Southwest's Leading Weekly

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MacLean Only Real Democracy Will Men Up to

Famous Baritone Blasts Segregation In Public Building

Metropolitan Spiritual Church Choir Assists Him in Singing 'Ballad For Americans' Which Features Recital



IN 1943 ROBESON led delegation to Commissioner Landis demanding Negro players in baseball. Left to r., are: Stanley Frank, writer; Jimmy Conzelman, football coach; former N. Y. Councilman Benj. Davis; Cong. A. C. Powell (hidden); W. Smith sports writer.



PAUL ROBESON, himself an all-American athlete, visits Joe Louis at the ex-champ's training camp.

HE FIGHTS JIM CROW wherever he finds it. And, finding it at his own concert in the Kansas City Municipal Auditorium in 1942, Paul Robeson stopped singing to "blast segregation." The K. C. Call, in the story headlined above, reported that, "The biggest and most impressive thing about Paul Robeson is the deep concern that he feels in his heart for his people."

HARRIS IS CALLED BY COMMISSIONER

OWNERS HEAR ROBESON

Organized Baseball Urged to Admit Negro Players—Up to Each Club, Landis Replies

By JOHN DREBINGER

Baseball's spectacular week of powerful palaver drew to an official close yesterday.

As their session opened, they listened to a plea from a Negro delegation, which included Paul Robeson, noted Negro singer and actor, who urged the club owners to allow Negroes to enter organized baseball.

Speaks for Both Leagues

The Negro question was tactfully handled when Landis, speaking for the National and American Leagues, issued a statement that "Each club is entirely free to em-

... Fighting Jim Crow



TOURING THE COUNTRY IN 1948, Paul Robeson visited the homes of some 30 Negro families in Eugene, Ore. The families were forced to live in tarpaper shanties because of Jim Crow real estate restrictions.

HIS LATEST REVIEW: LOS ANGELES, MAR. 18, 1955

His Artistry . . . "Never More Pronounced, Never More Mature, Never More Moving"

(The following review of Paul Robeson's most recent concert appeared under the byline of music critic Morris Browda in The California Jewish Voice, Friday, March 18, 1955.)

Two completely sold out concerts in three days attested to the ageless artistry of Paul Robeson last week. The two recitals took place in the spacious auditorium of the First Unitarian Church and those people privileged enough to have been able to attend heard the magic of Mr. Robeson's artistry which was never more pronounced, never more mature, never more moving. The quality of his singing again made the contention positive that in its greatness the human voice is still the most exciting medium in the exercise of great artistry.

The tremendous bass voice of this singer rang with a quality which in turn reflected tragic drama, delicate tenderness, joyful excitement, even piquant

humor and time seems not to have dimmed its golden quality or its tremendous technique.

Whether Paul Robeson sings from Beethoven or a Chorale of Bach or a song of his own people or dramatic excerpts from Boris Godunow in Russian or Jewish folk songs in Yiddish, his songs come from the heart because judging from the response of the audience they reach the heart. His great understanding and love of people has made him undoubtedly one of the world's greatest singers of folk songs of all nations and it is to these folk songs that Robeson feels closest.

Yet with equal artistry does Paul Robeson sing opera and art songs. His excerpts from Boris Godunow were done not only with magnificent vocal displays but with a dramatic intensity that brought the entire role of the tragic Boris into full view. It was a gripping demonstration of acting and singing the like of which seems

only able to come from a Paul Robeson. The same composer's "Orphan" was bitter in its denunciation of a callousness which could allow a child to die of hunger and in contrast the Children's Cradle Song was a superb example of extreme tenderness and simple pathos. The singer's huge voice showed extraordinary technical control in singing the Cradle Song in a most delicate pianissimo.

With opera associations and concert managers all over the world clamoring for Robeson appearances, it is hoped the State Department in Washington will soon see fit to provide this artist with his passport. Israel has eleven concert dates ready for him, the Paris opera is waiting and this Spring England hopes to produce "Othello" with Mr. Robeson.

As already mentioned, a folk song by Robeson carries with it more musical impact than a complete role in an opera by other singers. He seems to el-

evate the simplest folk song to the stature of the people from whence it came. The audience response to his singing of "Zog nit keinmol" and "Din Toire mit Gott" was instantaneous and of ovation proportions; it mattered little that not the entire audience could understand the Yiddish. His only German lied, a lullaby by Schubert, was sung with such tenderness of tone quality and such beauty of classic phrasing that we regretted seeing only this one on his program.

When Paul Robeson sings the spirituals of his people, he does them with the dramatic intensity and pathos of an artist who has felt the suffering of a nation. And at the same time we feel in those spirituals, as he sings them, the forward march of a great people to freedom and equality. It must be mentioned that the clarity of diction for which Paul Robeson is famous was demonstrated by his singing in English, Russian,

German, Yiddish, Hebrew, Persian and Chinese.

Mr. Alan Booth, Mr. Robeson's pianist, proved a sensitive artist who supported the singer with well balanced accompaniments. Two solo piano groups made the entire program overly long but contained some well chosen works by Gretchaninoff, Lin Shea-An, Villa-Lobos, Armand Aldrich as well as by Beethoven, Brahms and Chopin. Three African Dances by Aldrich were particularly well played.

The concert was presented for the tax fund of the Unitarian Church, to pay taxes growing out of the refusal of the Church authorities to sign the highly controversial loyalty oath in order to benefit by tax exemptions due religious institutions. It was quite fitting for artists like Paul Robeson and Alan Booth to come from New York to assist in their own way toward the quelling of present-day political hysteria.



OPENING SESSION: Twenty-nine nations were present when the Asian-African Conference opened April 18 in Merdeka (Independence) Building, Bandung, Indonesia.

Greetings to Bandung

(Continued from Page 1)

to the rest of the world. Discussion and mutual respect are the first ingredients for the development of peace between nations. If other nations of the world follow the example set by the Asian-African nations, there can be developed an alternative to the policy of force and an end to the threat of H-Bomb war. The people of Asia and Africa have a direct interest in such a development since it is a well known fact that thermonuclear weapons have been used only against the peoples of Asia. There is at present a threat to once more use them against an Asian people.

I fully endorse the objectives of the Conference to prevent any such catastrophe, which would inevitably bring about suffering and annihilation to all the peoples of the world. Throughout the world all decent people must applaud the aims of the Conference to make the maximum contribution of the Asian and African countries to the cause of world peace.

ONE OF THE MOST IMPORTANT causes of world tension has been and continues to be imperialist enslavement of nations. Peace in Asia is directly linked with the problems of freedom and full sovereign rights for the nations of Asia. As for Africa, most of that vast continent, as we know, still groans in chains. In North Africa, in Kenya, East Africa, and in other areas imperialist terror has been unleashed in an attempt to keep freedom-aspiring peoples in subjection. South Africa feels the lash of the redoubled racist fury of her white ruling class. But this is the time of liberation, and Africa too shall shout in freedom and glory. Soon, yes, now is our day!

The demand of Africa and Asia for independence from alien domination and exploitation finds warm support among democratic-minded peoples everywhere. Although the calling of the Bandung Conference evoked bitter words of displeasure from high circles in Washington, the common people of America have not forgotten that our own country was founded in a revolution of colonies against a foreign tyranny—a revolution proclaiming that all nations have a right to independence under a government of their own choice.

To the Negro people of the United States and the Caribbean Islands it was good news—great good news—to hear that the Bandung Conference had been called “to consider problems of special interest . . . racialism and colonialism.” Typical of the Negro people’s sentiments are these words from one of our leading weekly newspapers: “Negro Americans should be interested in the proceedings at Bandung. We have fought this kind of fight for more than 300 years and have a vested interest in the outcome.”

HOW I WOULD LOVE TO SEE MY BROTHERS from Africa, India, China, Indonesia and from all the people represented at Bandung. In your midst are old friends I knew in London



CHOU EN-LAI
(The Chinese premier (left) set Conference tone with statement: “I did not come to quarrel.”)



MOMOLU DUKULY
(The Liberian Acting Secy. of State (left) greeted by reporters at the Bandung airport.)



JAWAHARLAL NEHRU
(At reception for delegates the Indian prime minister, Conference sponsor, speaks his mind.)

years ago, where I first became part of the movement for colonial freedom—the many friends from India and Africa and the West Indies with whom I shared hopes and dreams of a new day for the oppressed colored peoples of the world. And I might have come as an observer had I been granted a passport by the State Department, whose lawyers have argued that “in view of the applicant’s frank admission that he has been fighting for the freedom of the colonial people of Africa . . . the diplomatic embarrassment that could arise from the presence abroad of such a political meddler (sic!) travelling under the protection of an American passport, is easily imaginable!”

So all the best to all of you. Together with all of progressive mankind, with lovers of peace and freedom everywhere, I salute your history-making conference.

entire agreement and relieving the employers of their share of responsibility for job bias.

Union On Trial

SCAD scheduled a public hearing, the first in its 10-year history, against a union, with Local 1345 as the defendant. Hearings, which opened on April 11, are still going on.

At the opening hearing session, Local 1345, through its attorney, announced that the union would admit four Negro workers, the first in its history, at its next membership meeting. Widespread publicity in the Negro and white press and pressure flowing from the spotlight on rampant discrimination against Negroes in this country, helped force this preliminary, partial victory.

An important step in the direction of job equality can be won this year in the present brewery struggle. The Negro people are behind it. Organized labor should be identified with it. Here is an opportunity, on the eve of the AFL-CIO merger, for trade union leaders such as George Meany and Dave Beck to help resolve this issue as a demonstration of genuinely democratic labor unity.

Beer Jobs on Tap

(Continued from Page 1)

But several months ago, as layoffs took place, practically all of them were dismissed, victims of the “last hired, first fired” rule—a step rapidly leading to the return of lily-white beer plants in New York City.

Considered “Casual”

Because of a highly unusual seniority clause in the collective bargaining contract, adopted in 1949 and made more stringent in 1951, these men remained “casual” workers, ineligible for union membership, and without rehiring seniority rights—despite an

average of 250 days work each in the industry.

Making no headway by other means, the Negro workers filed a case with the N.Y. State Commission Against Discrimination, charging discrimination arising out of historic conditions of exclusion over which they had no control.

Last January it appeared that a limited adjustment had been reached, through SCAD’s intervention, with the industry and the unions to provide re-hiring rights for 20 of the Negro workers. But at the last moment, one local, 1345, Teamsters, balked, nullifying the

relations which may exist between different races,” was adopted.

Two other resolutions affecting Negroes were also adopted. One proposed the sending of organizers to the South. The other proposed the formation of a union bureau to collect statistics on relations between Negro and white workers, and to learn whether Negroes were receiving full liberties and rights.

Historic Parade

A parade of 3,000 marchers, half of them Negro, capped the convention. Almost the entire Negro population of Richmond turned out to watch, and several thousand joined the delegates at a picnic. It was the largest Negro-white affair in Richmond’s history.

For many white delegates the convention was a significant lesson. One such white worker said, “The angry demonstration at Richmond was not misunderstood by the Northern Knights, and it opened their eyes to the true condition of affairs in the South as nothing else could have done. The white political leaders in the South are hostile to all labor organi-

zations, but they will be forced to yield.”

Southern delegates, however, threatened to withdraw from the organization. They never did. But Powderly never implemented the resolutions adopted by the convention. Whether this inaction was the result of compromises made by Powderly in his private meetings with Southern representatives has not been determined.

Powderly’s and the Knights of Labor’s prestige after the convention rose to new heights among Negro people and in the North. At least 25,000 people welcomed Powderly and union delegates returning to Philadelphia. A similar reception was given Trenton, N. J. delegates.

From those heights, the Knights of Labor steadily declined. Little was done to carry out a fight for the economic and social rights of Negroes. Several years later, in 1894, the Knights of Labor gave up entirely and devised a scheme to raise federal funds to deport Negroes to the Congo Basin, Liberia, “or some other part of Africa.” The road of compromise and lip service led to its death.

Knights of Labor

(Continued from Page 2)

hoped that the guilty ones will be pitched headlong into the street” declared the Atlanta Constitution. “It is better to settle this issue at the start than to wait until it becomes serious.”

Negro, labor and many northern newspapers hailed the attempts of convention delegates to break Jim Crow. The New York Freeman proclaimed:

“The Bourbons of the South may rage to their heart’s content but the fact remains that here is one great organization in the land which recognizes the brotherhood of all man and has the courage to practice what it teaches . . . and Southern prejudice and intolerance will yet be made to eat grass like an ox.”

Powderly Apologizes

In an attempt to calm the opposition of the Southern critics, Powderly wrote an apologetic letter which appeared in the Richmond Dispatch during the convention. “While I have

no wish to interfere with the social relations which exist between the races of the South, I have a strong desire to see the black man educated . . . will my critics explain to me whether an education will not advance the moral standard of the colored man, and will they tell me such a thing is not as necessary with the blacks as with the whites? . . . Will it be explained to me whether the black man should continue to work for starvation wages?

“There need be no further cause for alarm,” Powderly continued. “The colored representatives to this convention will not intrude where they are not wanted, and the time honored laws of social equality will be allowed to slumber undisturbed.”

A group of delegates sought adoption of a resolution endorsing Powderly’s letter to the Dispatch. The resolution was tabled and a substitution, “recognizing the civil and political equality of all men” but upholding “the social

LIFE SHOULD BE MORE THAN GRABBING AND GETTING...

A Conversation
From Life

By Alice Childress

MARGE, DO YOU EVER ask yourself, "What is it all about?" I mean livin' and dyin' and the long stretch of struggle that comes in between.

I was over to my cousin Nellie's house and she had just come through a great store of trouble and it looked like a fresh supply was due any minute. . . . Well, honey, she threw up her hands and

said, "Why? Why? Why? What is it all about? I go out to work every day on a hard, low-payin' job, I live in this broke-down, high-rent apartment and I just barely manage to buy enough food so's I can keep my strength up to go back to that low-payin' job, and things go 'round like that year in and year out. . . . For what? Why!"

You should have heard her, Marge. "Folks goin' off to war," she says, "killin' other folks . . . hatred scattered everywhere near and far, everybody actin' like dog eat dog and the devil take the hindmost! Every Sunday we get together and sing 'Nearer My God to Thee' and then go back to the same old scuffle come Monday mornin'."

And she's right, Marge! Ain't it awful? Just think—a man is headed for the grave. . . . Excuse me, Marge, I meant no disrespect, let's say he's headed for Heaven, but before he goes he's got a mission to accomplish, so he says, "Before I go to Heaven I'm gonna own all the old shanty buildings in my town and charge the poor folks so much rent that I'll be able to buy me a car and a big house with a swimming pool."

"And before I go to Heaven I'm goin' to see that all the schools stay Jim Crow so's that different races can keep hatin' each other. I'm goin' to keep black people off of juries, also—before I go to Heaven. I'm going to drop bombs on people and also

raise the food prices. Furthermore—before I go to Heaven I'm goin' to vote against free hospitals for children. I'm goin' to build houses of prostitution and more jails to put the prostitutes in. Before I go to Heaven I am also going to build me an atom bomb shelter, so that I will not go to Heaven too soon.

"Before I go to Heaven, I'm goin' to join the Klan and burn crosses on folks doorsteps . . . and burn folks if necessary. And last but not least, before I go to Heaven, I'm goin' to give away 50 Christmas baskets every year to the poor, regardless of their race, creed or color!"

CAN YOU IMAGINE THAT, Marge? . . . You're absolutely right, girl! Life should be more than grabbing and getting. Like I told Nellie, "Ain't it plain to see the mission is—loving and working to glorify the earth and all that's in it? It's to heal the blind . . . not only with operations

and glasses, but with knowledge and learning . . . to cure the sick . . . not only in hospitals but the folks who are sick at heart . . . to feed the hungry! Divide the loaves and fishes among all the children in the world and see the great amount we'll still have left over. . . . It's to find delight in one another and bring about the true brotherhood of all mankind."

Well, Marge, Nellie smiles at me and says, "Mildred, the last man that taught those things got crucified, and if he was back here today he'd get it again!"

"Don't I know it!" I said. "But what did he say?" "Lo, I am with you always!"

"Look around, Nellie," I said. "Every age has somebody teachin' those things, but the golden age of peace and joy will come when we stop the crucifixion!" Well, leastways, Marge, that's how I think—or else, as Nellie says, "What is it all about!"

Movie Review: Behind the Blackboard Jungle...

By ESLANDA G. ROBESON

I just saw the film "Blackboard Jungle," which tells a story about juvenile delinquents in our public schools. It is a significant and frightening story, highlighting the very dangerous brutality and lawlessness which exists and is spreading to the young in the United States today.

We used to think of the States as a reasonably safe and democratic country—except, of course, for Negroes, Jews, foreign born, protesting workers, and political dissenters—who can be and are abused, attacked, raped and lynched in times of stress and strike.

It is common knowledge that part of the U. S. A. is becoming a lawless jungle, with gun-happy creatures roaming the public parks, streets, subways, invading private homes and public schools, for sport as well as for loot.

Learn From Elders

It is an oversimplification to lump this widespread and increasing lawlessness under "juvenile delinquency." The juveniles of 1955 are doing what juveniles have done since the beginning of time—they take their cue from their elders.

Youth sees the leaders of gang-warfare at home and abroad dramatized in the headlines; they read of Gov-

ernment agencies riddled with corruption; they hear of Congressmen and other public officials being sent to prison for robbing the Government; they know that law enforcement officers responsible for maintaining public order and safety—policemen in the North and sheriffs in the South—stand accused of attack and even murder of peaceful, innocent citizens, especially Negro citizens, and members of other minority groups.

Men, women and children nowadays hurry home at dusk. Quiet streets can be dangerous; a self-service elevator in an apartment house can be a trap, to say nothing of a hallway or vestibule. Police have issued warnings against walks in parks at night. Even inside the home the citizen is not safe from attack.

Predatory beings, masquerading as messenger boys, delivery men and meter-readers invade well guarded houses and apartments to attack others without discrimination as to race, sex or age. Taxi drivers, once regarded as a sturdy, hard-boiled, experienced lot, now scan their fares fearfully, because they too have been kidnapped, beaten and robbed in broad daylight as well as after dark.

Surrounded By Jungle

Blackboard Jungle? Jungle in the schoolroom? You can

find yourself in the jungle everywhere, anywhere, in these United States. Citizens have found even the law to be a jungle. Officers of the law themselves sometimes set an example of lawlessness. Political prisoners jailed by perversion of the law have been murderously attacked in the prison yards.

The public press for adults, comic books for youth, radio and television, films and theater entertain our citizenry with a deluge of whodunits, westerns, gangster exploits and atom bomb threats.

There is a considered, con-

tinuing policy on the part of those who control the means of communication to transform our citizens from normal, friendly human beings into jungle animals, so that they will be conditioned to fight for the domination of the world. It is within this broad national framework that "Blackboard Jungle" assumes sociological significance.

Calls For Action

A superb cast, led by Louis Calhern, Glenn Ford and Sidney Poitier gave a gripping account of the invasion of the city schoolroom by sidewalk delinquents. The revelations are the more important when one considers the shameful secrecy with which Boards of Education have hidden this frightening trend now culminating in a reign of terror of teachers.

Go and see "Blackboard Jungle," and watch this incredible story unfold on the screen. You will be spell-bound by the superb and haunting performance of Sidney Poitier, that handsome, natural, sensitive, articulate, dignified and brilliant Negro actor. You will appreciate the sympathetic and understandable groping of Glenn Ford as the teacher.

"Blackboard Jungle" is not a film merely to see; it is a film which requires action. Such action might begin with the top members of the administration going to see the film. They may then realize the irony of undertaking global instruction in our way-of-life and of preaching the gospel of peace, while our own people, and children, enjoy neither peace nor security at home.

children's story: MARY CHURCH TERRELL

Mary Church Terrell was born the very year the Emancipation Proclamation was signed. As a young girl in Memphis, Tenn., her teachers praised her as a brilliant student. For Mary Church Terrell loved her studies and she decided while she was very young that she would be a teacher when she grew up. And she did.

She came North and went to Oberlin, a famous college in Ohio. Then, as a young woman, she spent many years teaching and studying in the United States and in Europe. But all her life she could not forget the condition of her people all over the United States. There was so much to be done to get the full citizenship that our other great leaders had dreamed of.

In many places in the South, Negro people could not vote, even though they were citizens. And sometimes when they tried to, their houses were burned down or they were even killed. They could not get jobs in many factories; and in many public places like restaurants and hotels they were not served.

ORGANIZED VOTERS

After many years of teaching and traveling, Mrs. Terrell began to believe that she could never be satisfied until she gave almost all of her time and life to fighting these terrible things. She became active in organizations that fought against racial discrimination.

She helped organize Negro people to vote, so that they could elect their own representatives to the government. She

formed committees to defend Negro soldiers who were mistreated in the army; she helped to organize one of the great Negro women's organizations, the National Association of Colored Women; and she went to many conferences of women in other countries to talk for the Negro women of the United States.

One of the most important things Mary Church Terrell did was to organize a campaign to end discrimination in the hotels and restaurants of Washington, D. C. And whenever there was a campaign to free a Negro person who had been sentenced unjustly to die, Mrs. Terrell was always at the head of groups who came to Washington to protest to the Government.

FOUGHT FOR DEFENSELESS

She was almost 90 years old when she took a delegation of people to Georgia to protest the imprisonment of Mrs. Rosa Lee Ingram, a Negro mother who was put in jail because she and her family defended themselves against a neighbor.

Mrs. Terrell died last year but there are many monuments to honor her name forever. One is the fact that when you visit our Capitol you will find it a little more democratic than when Mrs. Terrell first went to live there 60 years ago.

Another monument to Mrs. Terrell is that she carried on the teachings of Frederick Douglass, who believed that the best way to fight for freedom—is every way. As we honor her name, that is something we will want to remember.

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